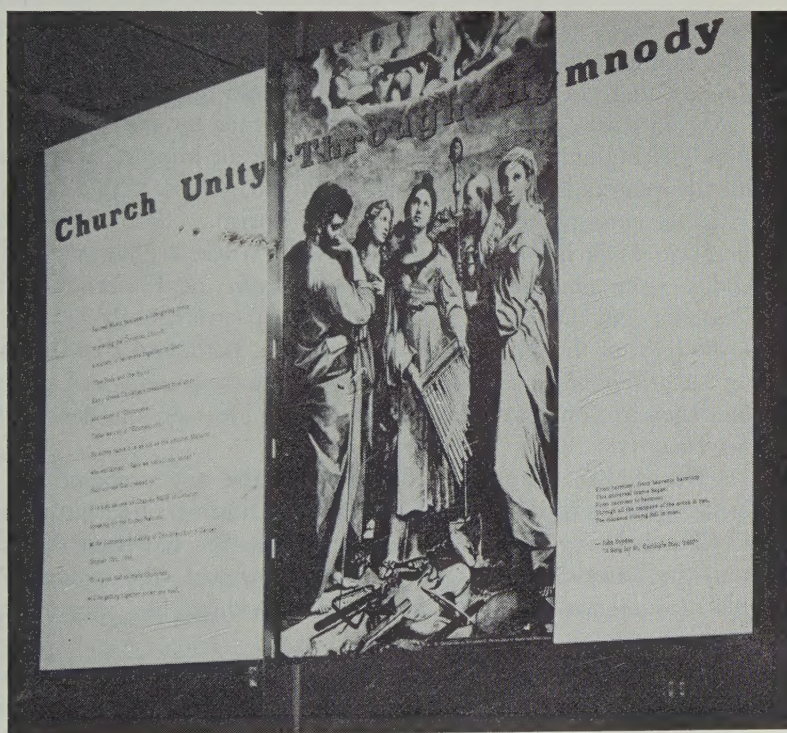


The Hymn

OCTOBER 1960



The President's Message

THE TREASURE ROOM

Elsewhere in this issue appear pictures of the initial hymnic exhibit displayed in the Treasure Room of the Interchurch Center in New York City—the building in which the Hymn Society now has its office. The Center is located on Riverside Drive between 119th and 120th Street, just south of The Riverside Church, and in the vicinity of other important institutions.

The Treasure Room is part of the fulfillment of a high purpose for the Center, namely, that this structure should be more than a mere office building to house religious organizations. When the Center was planned, those in charge very wisely conceived the idea that here was a magnificent opportunity to establish a center for our religious culture. The building would thus be, not only an impressive symbol of our Christian unity, but a place where Christian work would be carried on in an atmosphere expressive of our Christian faith. Accordingly, the Main Floor has a commodious Chapel where regular services are held, a room housing valuable material from the Eastern Orthodox Churches, and the Treasure Room, which is strategically located just to the right of the Riverside Drive entrance. Both foyers of the building have impressive religious symbols and inscriptions, and many of the denominations have carried out similar ideas on the floors which they occupy.

The exhibit pictured in this issue is the one prepared for the formal opening of the building in the early summer. Its central theme is "Church Unity through Hymnody." This idea has been developed from the historical, geographical, and ecumenical view points. Valuable material has been assembled, and the exhibit has attracted wide attention.

The next exhibit will open in mid-October and continue until December. The theme will be "Toward Peace and Justice." It will be dedicated to the memory of John Foster Dulles. Following this in December will be a Christmas Hymnic Exhibit. Other exhibits are planned for 1961 and future years, thus continuing the Treasure Room as an important feature of the Interchurch Center.

(Continued, p. 121)

The Hymn

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The Editor's Column

ENTER TO WORSHIP. LEAVE TO SERVE.

These words which head the signboard of an old church in St. George, Bermuda, may be seen by any who care to stroll in the picturesque lanes and byways of that historic town. They can have little meaning to one who is chiefly interested in the more formal aspects of worship and in ritual acts for their own sake, significant as the rites in themselves may be. To others who regard service as the logical outcome of worship, they are instinct with truth.

What have our hymns to do with all this? In the larger concept of worship and in the recognition of the hymn as an integral and inseparable part of it, lies the problem with which our Ministers of the Word and our Ministers of Music must come to terms. It makes so much difference what hymns are selected and with what intention. There is no lack of hymns to be sung. We do lack a wider study of their texts and purpose on the part of those to whom the church has committed the responsibility of choice.

In a service of worship the scriptures, prayers, sermon, music and the rest, are designed to serve a particular end which, in the older churches may have been shaped for centuries—always the objective of Christian life and conduct.

Elsewhere in this issue, the program of a great hymn festival is presented, conspicuous for its emphasis upon a Christian interpretation of human brotherhood. The Chairman of the Hymn Festival Committee rightly sees in this festival an inspiration for other festivals which may convey a direct impulse toward Christian practice. We need not wait for a hymn festival to energize our ideals. And let nothing aforesaid be interpreted to mean that the use of a hymn of pure and unmixed praise of God may not eventuate in action. (The specific injunction may be a stumbling block to the humble or incapacitated or the ideal act may be variously conceived.) A congregation inevitably responds to unity and consistency in worship and everyone has experienced the spiritual uplift afforded by the right hymn in the right place. Let those hymns, therefore, be selected which by virtue of the Christian consecration of their authors, have the power and the impact to evoke in the worshiper a like response of service to God and man.

—RUTH ELLIS MESSENGER

Ode to the Grecian Hymn

St. John of Damascus and St. Cosmas

R. BENJAMIN HARRISON

"**H**EARD MELODIES," SINGS KEATS to his celebrated urn, "are sweet, but those unheard are sweeter." Readers of THE HYMN are not likely to agree. Singers of the songs of St. John of Damascus are sure not to.

The Greeks had been hymning their praise, of course, long before John forsook the position, held earlier by his father Mansur, in the court of a Mohammedan caliph and became theologian-poet-in-residence at the monastery of St. Sabas which looks out over the Valley of Kedron between Jerusalem and the Dead Sea. Pliny's well-known, humane report that the Christians in his region of Bithynia (Asia Minor) "met on a certain fixed day before it was light and sang an antiphonal chant to Christ as God" was made in 112 A.D. But John's hymns are among a very few which have not been drowned out by the noisy carelessness of time.

I

St. John of Damascus has been canonized by both Roman and Eastern Churches. His dates are uncertain, having been born 700 A.D. in the city from which he took his name and dying some fifty-three to eighty years later. The last notice of him is in the year 754. In later life he was ordained to the priesthood. His education was probably at the hands of the learned Italian Cosmas whom legend says was bought by John's father in the slave market. (Not to be confused with Cosmas the hymn writer, foster brother of John.)

John did his writing in the seclusion of Sabas. Chief among his theological treatises is the work entitled *Fountain of Knowledge*, a complete, pedantic, not very original, but systematic presentation of the theology of the Eastern Church. Through translation it became known to Aquinas among others, and consequently influenced twelfth century scholasticism in the Western Church. His philosophical foundations are Aristotelian and Neoplatonic. Sacramentally he taught that, in the Lord's Supper, the Holy Spirit transforms the elements into the body and blood of Our Lord. It is fairly commonly agreed, even among the scholars who delight in mincing on minutiae, that the Eastern Church did not advance much beyond John's positions. Latourette calls him "the last great figure in the theology of the Greek wing of the Catholic Church."¹

II

John Mason Neale terms John of Damascus the greatest of the Eastern Church's poets. We will examine more closely some of his writings.

The Canons found under the name of *John Arklas* (one of which is the Iambic at Pentecost) are usually attributed to St. John of Damascus, and also those under the name of *John the Monk*. Some doubt, however, attaches to the latter, because they are founded on later rhythmical models. . . .²

Bennett also says that "the impression . . . on the Greek Service Books is distinct and deep,"³ an impression which made itself felt on both music and poetry. Indicative of his pervasive effect is the fact that the oldest manuscripts of the *Octoechus* contain no other hymns but his.

In the *Pentecostorion* John sings songs to the great themes of the Christian year: Christmas, Pentecost, Easter, and the day of Ascension. Sacramental interest is also seen in hymns concerning Baptism and the Holy Communion. Some of his hymns were written for St. Thomas Sunday, sometimes referred to as Little Easter or Low Sunday, the first Sunday following Easter. The genuineness—the depth, determination, and whole heartedness—of the Apostle Thomas's doubt is evident in them. The Pentecost hymns are called the "Golden Canon," the "King of Canons," or as Bennett phrases it, the "grandest piece in Greek sacred poetry."³

III

The editors of modern hymnals appear to evaluate the Greek hymns as alien to Protestant Christendom. In the current *Methodist Hymnal*, for instance, we find only two hymns from St. John of Damascus, and in one of them a non-John verse has been added. "Come ye faithful raise the strain" is the only Greek hymn rendered by Dr. Neale which can honestly be called a translation. The others are paraphrastic. This particular hymn, however, is a good example of what has been called "the sacramental use of nature." The phrases "Tis the spring of souls today" and "the winter of our sins" illustrate the point. That the verse beginning "'Alleluia! now we cry" is a later addition can be spotted from its ending on a Trinitarian, rather than on the more typical Marian, note. The doctrinal and theological appear in John's writings too and had their influence as Cardinal Pitra observes upon later Orthodox hymnology. (Bennett calls him "the Thomas Aquinas of the East"⁴—an exaggerated but impressive tribute.)

This characteristic is seen in:

Almighty Father! Word Divine!
 O Spirit co-eternal!
 In persons Three, in Nature one,
 O God of power supernal!
 Baptized in Thee, our praises soar,
 And Thee we bless for evermore.⁵

The recurrent Resurrection-Incarnation theme (as well as the typical adoration of the Virgin) is seen in:

Shine forth, O new Jerusalem
 O Zion, shout with glee!
 For now the glory of the Lord
 Is risen upon thee;
 O mother pure of God's own Son,
 Rejoice—His victory is won!

It has often been noted that another characteristic of Greek hymnody is its objectivity. Hence:

O Christ, our sacred Paschal feast,
 The Word, the might of God—
 His wisdom most ineffable
 By Thee is shed abroad;
 O may we feast on Thee for aye
 In Thy blest realm of endless day.

Note too here the "Paschal feast," another doctrinal emphasis—this time on the Atonement.

This final example of John's work shows his emphasis upon the High Feast Days of the Christian year, upon theology, and upon Scripture:

Heaven can not contain Him
 Nor the bounds of earth,
 Yet, o glorious mystery!
 Virgin gives Him birth.
 Unto God be glory
 Peace to men be given
 This His will who dwelleth
 In the height of heaven.

IV

St. Cosmas, (d. c. 760) foster brother of John and so close a collaborator that their intertwined words are often difficult to distinguish, is

also a notable name in Greek hymnody. In fact, although my Greek is a bit too lame to permit me to evaluate his work in the original, he rivals John much more closely than most critics allow, as I think.

The Canons for the festivals are his great works. Indicative of his eminence is the fact that the early church prepared commentaries of his hymns. Insofar, however, as these commentaries were necessary for clarity's sake, they indicate a weakness in the hymns rather than a strength. For the "hymn is essentially the people's part in the liturgy . . ." at least in the Free Churches and as such, is not to be expounded but offered. Some are of the opinion that Cosmas is John's doctrinal, but not his poetic, equal. Others would refer to him as the most learned of the Greek poets. Bennett characterizes his work as consisting in "compressed fulness of meaning" and in "unusual harshness and contraction of his phrases," quoting Neale.⁷

Cosmas's Christmas Canon is, in my opinion, superior to the Iambic Canon of John. This work was perhaps suggested by the sermon of one of his beloved superiors, Gregory of Nazianzus. The theme of gladness was prominent throughout. Aside from this work, however, we must agree with the judgment that Cosmas the Melodist's work displays less force, spontaneity, and sustained exaltation than does that of St. John of Damascus.

Cosmas was elected Bishop of Maiuma in 743 and is commemorated in the Greek Church's present calendar.

In the following hymn the elements of sustained praise, of a deep sense of sin, and of the centrality of the Incarnation (the major doctrinal emphasis of the Greek Church) are brought to a beauty of expression that, in paraphrase at least, surpasses John of Damascus:

Christ is born, go forth to meet Him,
 Christ by all the heaven adored;
 Singing songs of welcome, greet Him,
 For the earth receives her Lord.
 All ye nations shout and sing
 For He comes, your glorious King.

Once His heavenly image bearing,
 Man has sunk to depths of sin;
 Now defiled, debased, despairing,
 Clad with rags and foul within;
 But our God, who beauty gave,
 Lifts the soul He comes to save.

From the height of heaven beholding,
 Pity filled the heart of grace,

And our Lord, His love unfolding,
 Made the earth His dwelling place;
 And a Virgin mother gave
 God Incarnate, man to save.

Wisdom, Might, and Word Eternal,
 Glory of the Father, Thou!
 Hid from man the powers supernal,
 Lo He wears our nature now!
 To the Lord your worship bring.
 Praise Him, your victorious King.

Tr. John Brownlie

The total impact of the hymns of these foster brothers shows them to be both agreeably modern and stubbornly timeless. We may conclude, then, where we commenced, with Keats. For of these ageless spokesmen of old orthodoxy it is even truer than of the poet's urn:

"When old age shall this generation waste,
 Thou shalt remain, in midst of other woe
 Than ours, a friend to man. . . ."

—and, we may add, a voice for God.

NOTES

- ¹ Latourette, Kenneth Scot, *A History of Christianity*. Harper & Brothers, N. Y., 1953, p. 291.
- ² Bennett, "John of Damascus" in Julian, *Dictionary of Hymnology*, p. 604.
- ³ Bennett, "Greek Hymns," *ibid.*, p. 464.
- ⁴ *Op. cit.*, p. 604.
- ⁵ Although one could have wished that Neale had let the hymn speak for itself rather than clutter it up with exclamation points.
- ⁶ Parry, Kenneth L. *Christian Hymns*, S.C.M. Book Club, Chicago, 1956, p. 7.
- ⁷ *Op. cit.*, p. 464.

We announce with sorrow the death of

Dr. Hugh Porter

Director of the School of Sacred Music
 Union Theological Seminary, New York,

September 22, 1960

The Hymn Tunes of Mendelssohn

HELEN E. PFATTEICHER

MENDELSSOHN IS KNOWN the world over as a great composer. He wrote for piano, organ, strings, orchestra, single voices and chorus. He is seldom thought of as a hymn writer, and yet every major hymnal contains hymn tunes taken from his compositions.

Mendelssohn was particularly drawn to religious writing. He was a Protestant although not brought up close to the church. His family had become nominally Christian before he was born. His father wrote to Felix' favorite sister Fanny at the time of her confirmation that she had been brought up in the Christian faith because it was the faith of the most cultivated people and contained nothing that would estrange her from the good.

The fact that the Mendelssohn family had musical programs every Sunday morning in their home leads us to believe that they were not very close to the church. It was the mature Mendelssohn who became deeply religious. His study of the great oratorios of Bach may well have been one of the greatest influences in the deepening of his faith.

Things came easily to young Felix Mendelssohn in his boyhood. Gifted as he was, composing around sixty pieces for piano, violin, string quartet, small orchestra and voice as well as three operettas, before he was thirteen, he had to come up against obstacles before he could write anything of value in the field of religious music.

When Mendelssohn was in his late teens he found a manuscript copy of Bach's *St. Matthew Passion* at the music school where he studied. He was so excited over this that his grandmother had the manuscript copied for his Christmas present. Felix studied the music carefully. He knew that it was greater than any music he had ever seen or heard before. He introduced parts of the *Passion* at the Mendelssohn family musicals.

In 1827 the young musician organized and directed a chorus of sixteen, teaching them the *St. Matthew Passion*. Eduard Devrient, a member of the group, encouraged Felix to ask his teacher, Carl Friedrich Zelter, to allow him to direct the music school chorus of several hundred in the *St. Matthew Passion*. They both knew that the great work demanded a much larger chorus than could be gathered in the Mendelssohn home.

Felix' sister Fanny described in a letter how her brother and Devrient put on new kid gloves and set out to call on the leading men of the music school. Zelter, who was Mendelssohn's teacher and Fasch,

who was head of the music school and had been a pupil of Bach, could not see in Bach's music what Mendelssohn knew was there. They did not think the music would be acceptable to the public unless very carefully edited. Finally they agreed to allow Mendelssohn to direct the school chorus, but they wanted it clearly understood that they were not sponsoring the affair. So little faith did they have in the success of the venture that they demanded payment for the rental of the concert hall beforehand.

When the night for the concert arrived the house was sold out. So many others wanted to come that over the strenuous objections of Zelter and Fasch a second performance was arranged. The *St. Matthew Passion* had not been given since Bach himself directed his own choir in the singing of it.

For his insight and persistence in bringing to light this great work we should be eternally grateful to Felix Mendelssohn. But for him some of the greatest music the world has ever known might have remained hidden throughout our lifetime. The musicians of his own day were not grateful. From this time on Mendelssohn met opposition from the many less gifted older musicians who had not seen the beauty in the unperformed Bach manuscript.

In his own oratorios Mendelssohn followed the example of his great master and used chorales. NUN DANKET, the tune which most of us use for the hymn, "Now thank we all our God," was written by Johann Crüger. Mendelssohn harmonized this chorale and made it part of his oratorio *Hymn of Praise*. The Episcopal, Methodist and Congregational hymnals have used Mendelssohn's harmony of this great chorale in preference to Crüger's.¹

The tune MUNICH, also called MEININGEN and BARTHOLDY, is another hymn tune which Mendelssohn adapted from an earlier source. It came from the *Neu-vermehrtes Meiningen Gesangbuch* of 1693. This tune is used in the Lutheran, Methodist and Presbyterian hymnals. It is claimed that this is an adaptation of the same tune that was used for "Cast thy burden on the Lord" in *Elijah*. Mendelssohn had a way of taking basic airs and using them in various ways. He also made this tune into one of his *Songs Without Words* (Book 3, No. 6).

The tune CONSOLATION (not the only tune by that name), comes from another of Mendelssohn's *Songs Without Words* (No. 9). It is in the Presbyterian, Methodist, Congregational and Baptist hymnals.

The tune TRUST, also called CONTEMPLATION and BENISON, was composed for a libretto on Psalm 13 written by Charles Bayles Broadley, deputy professor of civil law at Cambridge who paid Mendelssohn twenty pounds for writing the music. Broadley was disappointed with

the music and tried to get Mendelssohn to write some more. Two years later the young composer orchestrated his original work and added a fugue. The tune TRUST is the opening theme of the second movement of this work. It is sung first by a soloist and then by a chorus on the text "On thy love my heart reposes." This tune is in the Episcopal and Methodist hymnals.

The tune EVANGELISTS comes from the chorus "How lovely are the messengers" from the oratorio *St. Paul*. It is in the Baptist and Methodist hymnals.

The tune MENDELSSOHN is the best known of all Mendelssohn's hymn tunes. It is contained in all hymnals sung to Charles Wesley's "Hark the herald angels sing." It comes from Mendelssohn's *Festgesang*, written for the celebration honoring Gutenberg and the art of printing. It comes as a shock to most of us that the tune to "Hark the herald angels sing" was once used to sing the praises of "Gutenberg, der deutsche Mann." Mendelssohn himself said that this tune could be used for a song, but never a religious one, as it was too rousing and would be much more appropriate for something militant.

ALLEIN GOTT IN DER HÖHE as used in some hymnals is Mendelssohn's harmonization of this chorale in *St. Paul*. In the Episcopal hymnal this is sung to the hymn "We come unto our fathers' God" by Thomas Hornblower Gill.

The refrain of the tune INTERCESSION is taken from Mendelssohn's *Elijah*. It is said that Horatio Bonar wrote the words of the hymn "When the weary seeking rest" for Mendelssohn's music. This tune is in the Congregational hymnal (*Pilgrim*, 1931).

A tune called HEAVENLY LOVE in the Lutheran hymnal and SEASONS in the Baptist hymnal, was written by Mendelssohn.

In an older Methodist hymnal (1878) a tune called WILSON is taken from the tenor aria in *Elijah*, "If with all your hearts ye truly seek me."

The tune WACHET AUF, based partly on Mendelssohn's SLEEPERS, WAKE in *St. Paul* is in *Hymns Ancient and Modern* (1950).

OLD 112TH, also called VATER UNSER, is in the Episcopal hymnal and *Hymns Ancient and Modern* (Hist. Ed.). Mendelssohn uses this tune in his *Sixth Organ Sonata*. It appeared first in a manuscript of Johann Walther in which Walther set the tune to a versification of the Lord's Prayer by Martin Luther.

BRESLAU is another tune of Mendelssohn's which he arranged in his *St. Paul* from an earlier source, appearing in *Songs of Praise* (1933) and the *Hymnal for Scotland* (1950).

While Mendelssohn never set out to write a hymn tune he nevertheless is a composer of hymn tunes. We sing his tunes often without knowing it. We should think of him and appreciate what he has given us more often than we do.²

There was a period when Mendelssohn was exceedingly popular. He gained favor in England during his lifetime and this lasted for many years. Grove's *Dictionary of Music and Musicians* in its 1904 edition assigned eight pages to Bach and sixty-six to Mendelssohn. One of Mendelssohn's biographers says that this was enough to make Mendelssohn cause a scandal in heaven if he heard of it.

NOTES

¹ The following hymnals are referred to in this article:

Baptist: *Christian Worship*, 1953.

Congregational: *Pilgrim Hymnal*, 1958.

Episcopal: *Hymnal* 1940.

Lutheran: *Service Book and Hymnal of the Lutheran Church in America*, 1958.

Methodist: *The Methodist Hymnal*, 1935.

Presbyterian: *The Hymnal*, 1937.

Hymnal for Scotland, 1950.

Hymns Ancient & Modern, 1950.

Songs of Praise, 1933.

² In addition to current handbooks and companions to hymnals, the following may be consulted for material on Mendelssohn:

Benedict, Sir Julius, *Sketch of the Life and Work of the late Felix Mendelssohn Bartholdy*. London, Murray, 1853.

Erskine, John, *Song Without Words*. Messner, 1941.

Humphreys, Dana, *On the Wings of Song*. Holt, 1944.

Smith, Alexander, *The Workmanship of Mendelssohn*. In *Music and Letters*, London, 1923, Vol. 4, pp. 18-25.

Werner, Eric, *Mendelssohn Sources*. In *Music Library Association Notes*, Washington, 1955, Vol. 12, No. 2, pp. 201-4.

Werner, Eric, "New Light on the Family of Felix Mendelssohn," *Hebrew Union College Annual*, Cincinnati, Vol. 26 (1955), pp. 543-565.

Bringing Hymnody to the Rural Church

GENE BARTLETT

IT IS NOT AN EASY TASK to teach over 9,000,000 church members to sing hymns that will create within their hearts a great religious and spiritual experience that every worshiper ought to have every time he attends church. Southern Baptists with this constituency represented in approximately 32,000 churches, 74 per cent of which are congregations of 300 members or less, have undertaken such a program through its Sunday School Board in Nashville, Tennessee. The Board assisted by state church music secretaries is providing a course of training through books such as *Church Music Manual*, *Music*

in the Bible, Christian Hymnody, Music and Worship, as well as technical studies in every phase of music, written especially for the layman who thinks that he is too busy in his daily routine to take time out to study music. Most of these books can be taught to a certain degree of effectiveness in five hour-and-a-half study periods.

Forty-eight different pamphlets are also made available to the churches free gratis under such titles as: *Music in Worship*, *Hymn of the Month*, *The Music Ministry in a Church*, *Expanding the Church Music Ministry*, *Music Training in the Church*, and organizational pamphlets for each age group.

Since so many Southern Baptist churches are either of the small or rural type church, a committee was appointed to survey the needs of such. Here are some of the conclusions that were reached:

1. People in these churches are just as capable as those in city churches. The main problem is in the leadership.
2. There is probably as great a need for capable accompanists as for directors.
3. In the beginning of a music ministry in a smaller church, start with the congregation through hymn rehearsals and training classes; then branch out into choir work.
4. The best way to combat musical inferiority complexes that exist, is for all fulltime church musicians to share their time by teaching in individual and group schools designed to develop the needed lay leadership to carry on an adequate music ministry.

One of the greatest aids to Baptist hymn singing was the advent of the *Baptist Hymnal* which has enjoyed a cordial reception for over 2,000,000 copies sold since its arrival in March of 1954. A committee of thirty-seven people representing every avenue of church life assisted Walter Hines Sims, secretary of the department of church music, Baptist Sunday School Board, in preparing this useful hymnal.

Another aid that has helped inspire the smaller churches to finer hymn singing has been a smaller book named *Assembly Song Book* designed for music camps, summer assemblies, etc. Listed in the index are such hymns as "This Is My Father's World," "Crown Him with Many Crowns," "All Creatures of Our God and King," "A Mighty Fortress Is Our God," and "God of Grace and God of Glory."

With the good free pamphlets and the study course books available along with the two hymnbooks mentioned above, Baptists feel that within ten years great hymn singing will be prevalent in all of their churches including the vast percentage of small churches.

The Obligation of the Minister of Music to His Hymnal

RUTH NEEDHAM

A Four-fold Relationship

- I. To Himself
 - A. Practical knowledge of it involving acquaintance with
 1. Subjects included
 2. Various indices
 3. Meters
 4. Composers, authors, translators, musical and textual sources
 - B. Enthusiastic appreciation of its spiritual value
 - C. Personal use in private devotions and practical Christian living
 - D. Personal library of essential books on hymnology
- II. To his Choir
 - A. A contagious love for it
 - B. Inclusion of hymn anthems in repertoire
 - C. Presentation of scriptural analyses and historical background of anthem texts provided by some qualified person
 - D. Use of it as source book for choir material
 1. Calls to worship
 2. Prayer responses
 3. Quartet and solo numbers
- III. To the Congregation (in cooperation with the minister)
 - A. Emphasis on value of hymns in the service of worship
 - B. Hymn anthem by choir—possibly once a month—providing opportunity for congregational participation
 - C. Hymn rehearsal
 1. 15 or 20 minutes before or after Sunday evening service or after mid-week service. (If no Sunday evening service, simultaneous with young people's meetings)
 2. Led by approved person
 3. Interspersed with brief potent remarks by leader about hymns
 - D. Hymn festival at least once a year

- E. Class in hymnology—6 or 8 weeks course
 - 1. Taught by qualified person
 - 2. Practical rather than academic in nature
 - 3. Simultaneous with Leadership Training classes or hymn rehearsals
 - F. Use of church publication or bulletin for stimulating interest in hymns: articles, announcements of hymnic events
 - G. Individual ownership of church hymnal for daily use and memorizing encouraged
- IV. To Children and Young People (in cooperation with Director of Religious Education)
- A. In the church school
 - 1. Leadership Training Class in hymnology—6 or 8 weeks course under qualified instructor
 - 2. Brief educational period for several weeks on the hymnal, provided in departmental assemblies. (By staggered schedule the same person could act as instructor)
 - 3. Assignments of occasional brief reports by pupils on fine hymns
 - 4. Intriguing comments on hymns by departmental leaders
 - 5. Presentation of scriptural and historical material on anthem to be sung by one of the choirs at a future service
 - B. In Sunday evening youth meetings
 - 1. Educational and inspirational message on the church hymnal
 - 2. Entire service built around one or more hymns
 - 3. Special features employing hymns occupying only a few minutes e.g. "All people that on earth do dwell."

The leader reads Ps. 100:1, 2, which pertain to stanza 1. This is now sung by the audience. Continue procedure throughout hymn. (See Augustine Smith, *Lyric Religion*)

or "How firm a foundation." Exploratory experience under competent leadership, to find all scriptural references in this hymn.
 - 4. Use of hymn responses and prayers for corporate participation.

Hymn Festivals, U.S.A.

DAVID AREY KNICKEL

THE YEAR 1959-1960 was characterized by a moderate amount of activity in hymn festivals. It was heartening to note that the geographical representation continued to be widespread and that festivals in some communities were brought to our attention for the first time. Buffalo; Clairton, Pennsylvania; Columbus; Dallas; Elgin, Illinois; Independence, Missouri; Indiana, Pennsylvania; Nashua, New Hampshire; Nashville; North Newton, Kansas; Paducah, Texas; Richmond, Indiana; Smethport, Pennsylvania; and Westfield, New Jersey, were represented in the geographical distribution.

Other than hymn sings without topical purpose, the following festivals centered upon Church Unity, the *Pilgrim Hymnal* of 1958, Thanksgiving, Methodist Unity, "One People Under God," and An Historical Perspective of Hymnody. The American Guild of Organists through its local chapters continued to demonstrate its sponsorship of hymn programs. The festival service focusing upon an historical perspective and sponsored by The Guild in Nashua, New Hampshire, was one of the interesting programs received, which could be presented with the facilities of a single parish with good effect.

AN HISTORICAL PERSPECTIVE OF HYMNODY

PLAINSONG HYMNS

O come, O come, Emmanuel
Of the Father's love

VENI EMMANUEL
DIVINUM MYSTERIUM

CHORALE HYMNS

Now thank we all our God
O sacred head now wounded

NUN DANKET
PASSION CHORALE

OLD MELODY HYMNS

Let us now our voices raise
O sons and daughters

TEMPUS
O FILII ET FILIAE

EIGHTEENTH CENTURY HYMNS

O God, our help in ages past
The God of Abraham praise

ST. ANNE
LEONI

NINETEENTH CENTURY HYMNS

The Church's one foundation
Immortal, invisible

AURELIA
ST. DENIO

TWENTIETH CENTURY HYMNS

God is working His purpose out
Awake, awake to love

PURPOSE
MORNING SONG

OFFERTORY

"Sine Nomine"

Ralph Vaughan Williams

Praise God from whom all blessings flow (original)

ORGAN VOLUNTARY

Choral improvisation on hymn tune NUN DANKET

Karg-Elert

The Mennonite Song Festival Society sponsored its first Junior Choir Festival at North Newton, Kansas, in November, 1959. The program was ambitious in content for a junior choir festival without consideration of the problems involved in the management of seven-teen participating choirs.

THANKSGIVING THROUGH SONG

HYMN OF PRAISE

Holy God, we praise Thy name

GROSSER GOTT,
WIR LOBEN DICH

SCRIPTURE AND PRAYER

WE ARE THANKFUL TO GOD

(as listed in the order of service)

Come ye thankful people, come

Praise ye the Lord

Deck thyself, my soul

Praise to the Lord, *Stralsund Gesangbuch*

Sing to the Lord

George J. Elvey
Polish Folk Song
Crüger-Bach
arr. S. Bijkhard
C. H. Hohman

WE ARE THANKFUL FOR JESUS

Away in a manger (carol)

Fairest Lord Jesus

I want Jesus to walk with me (spiritual)

W. J. Kirkpatrick
Old Silesian Folk Song
arr. J. Harold Moyer

MEDITATION

WE ARE THANKFUL FOR GOD'S GOODNESS

Lo! The heavens are breaking

The Lord is my shepherd (round)

German Melody

Two communities employed the hymn festival to mark occasions not previously noted in this column. The Euterpean Club of Paducah, Texas, chose National Music Week to present a hymn festival of general interest. Six choirs formed an interracial massed chorus to sing hymns and spirituals familiar to any Protestant public. On May 10, 1959, the twenty-third National Folk Festival was held at Nashville, Tennessee. According to reports, about 500 singers from temples, churches, colleges and universities participated in the festival entitled "One People Under God." Following are listed ethnic and religious groups represented and the titles of their selections.

"ONE PEOPLE UNDER GOD"

JEWISH FESTIVAL MUSIC

Shalom aleichem

Kol Nidre

THE HYMN

119

Adir hoo
Torat emet

Dayenu
Hanukah

TRADITIONAL CHANTS OF THE ROMAN CATHOLIC CHURCH

Veni, veni, Emmanuel

Crux fidelis

Puer natus

Victimae paschali

Parce Domine

Veni Creator

Puer Hebraeorum

Now that the daylight fills the sky

Ubi caritas

Salve Regina

IROQUOIS CHRISTIAN INDIAN MUSIC

(Here followed hymns taught by the early missionaries)

MORMON SONGS

The hand cart song

Come, come, ye saints

High on a mountain top

SOUTHERN FOLK HYMNS

On Jordan's stormy banks

Jesus walked this lonesome valley

Jacob's vision

KENTUCKY MOUNTAIN RELIGIOUS MUSIC

Prince of peace

When Jesus was here below

What wondrous love

Mother's got a home

RELIGIOUS SONGS OF THE AMERICAN NEGRO

Oh, rise and shine

This little light o' mine

Lead me

Oh, I know the Lord

O, sing all the way

Honor, honor

My soul's been anchored in the

Lord, I want to be a Christian

Lord

WHITE SPIRITUALS FROM THE APPALACHIANS

I have a mother in the heavens

Poor wayfaring stranger

Everybody's welcome

PROTESTANT HYMNS (sung by all choirs)

All people that on earth do dwell

The Lord's my shepherd

A mighty fortress is our God

Now thank we all our God

O God, our help in ages past

Blest be the tie that binds

Love divine all loves excelling

Where cross the crowded ways of life

FINALE

"America the beautiful"

(Continued, p. 122)



THE TREASURE ROOM (*Continued from p. 102*)

The Hymn Society has important responsibilities in connection with the Treasure Room. It is the custodian of the hymnic and sacred music memorabilia which has been assembled and will be added to as time goes on. It has charge of planning and arranging hymnic and sacred music exhibits as these may be timely and appropriate. Together with other organizations it will have general oversight of the Treasure Room and its use. These responsibilities and the other contacts in the Interchurch Center have enlarged the opportunities of the Hymn Society and given it a significant place among important religious groups.

The Treasure Room is a constant invitation to those who may have interesting hymnic or sacred music memorabilia which they are willing to give or to loan to the Room. Original manuscripts, letters, pictures, old hymnbooks and other material will find a place in the collection and will be used as appropriate opportunity offers. Correspondence regarding these matters may be addressed to the Hymn Society of America, 475 Riverside Drive, New York 27, N. Y.

—DEANE EDWARDS

NOTE

The Cover Picture, Church Unity through Hymnody, and a partial view of the Exhibit Room on the opposite page, are reproduced *Courtesy of Lee Boltin.*

AMONG OUR CONTRIBUTORS

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DAVID A. KNICKEL is retiring Chairman of The Hymn Festival Committee of The Hymn Society.

RUTH NEEDHAM is a prominent member of the Southern California Chapter of The Hymn Society, associated with every phase of its activities; as well as the work of The National Church Music Conference which she reported in *THE HYMN*, April, 1960.

HELEN E. PFATTEICHER, a well-known member of the Philadelphia Chapter of The Hymn Society, is Editor of *The Journal of Church Music*.

The Christian Century reported of this festival: "The community, which has been rocked by racial disturbances several times in recent months, perhaps presented a truer picture of itself in this festival."

Hymns have been regarded by the readers of *THE HYMN* as objects of interest principally to musical, literary and historical scholars. Academic efforts are not to be considered less than seriously. They are essential to the propagation of our cultural heritage and the art of hymnody. On the other hand, nothing illustrates the original purpose of the hymn more dramatically than its use in these days of serious social turbulence. The *location* of this particular festival is not important. What is worthy of special note, however, is the fact that the singing of hymns in festival situations continues to be an effective medium for meeting current *social* and *moral* problems. To this *practical implementation* of scholarship and craftsmanship the energies of The Hymn Society and its members should be continually and increasingly dedicated!

RECORDINGS OF HYMNS

JAMES BOERINGER

CHRISTMAS AT SYMPHONY HALL (thirteen hymns and carols); Berj Zamcockian (organist); Gregorian Institute of America, 2132 Jefferson Ave., Toledo 2, Ohio; S-201 (stereo) of M-102 (monophonic).

Everything is in favor of this release: the pieces are well chosen, though we might wish additional less familiar material; the organ is a large and interesting one, competently played; and all of the hymns and carols are presented simply but with personality and a modicum of inventiveness that does not interfere with the message of the tune and with variety that never becomes mere showiness. Among the works presented are "O come, all ye faithful," "O little town of Bethlehem,"

"It came upon a midnight clear," "Resonet in laudibus," "From heav'n above to earth I come," "Break forth, O beauteous, heav'nly light," "I wonder as I wander," "A Virgin pure," "Silent night, holy night," "Angels we have heard on high," "Hark! the herald angels sing." If one is playing hymns as solos on the organ, not intending to make them into preludes or variations, this is surely the way they should be played.

HOLY, HOLY, HOLY (two hymns, two spirituals, five other works); The Roger Wagner Chorale with the Capitol Symphony Orchestra; Roger Wagner (conductor); Capitol SP 8498.

The two hymns presented here

are "Holy, holy, holy," and "Onward, Christian soldiers," and the two spirituals are "Swing low, sweet chariot" and "Nobody knows the trouble I've seen." Among the miscellaneous works are Bach's "Jesu, joy of man's desiring," which is of course constructed around a hymn tune, and the finale and closing chorale from the *St. John Passion*.

The two Bach works are presented in an effective and straightforward fashion without tampering but the hymns and spirituals partake of the somewhat overblown nature of the arrangements of the other works, which are Nevin's "The Rosary," Adams's "The Holy City," and Bach-Gounod-Wagner-McRitchie's "Ave Maria." A synthesis is ostensibly attempted and is apparently successful, since all the music has been made to sound the same: polished, emotional and obvious (only the Bach escapes). We are happy to hear the clever and stirring vocal and orchestral stylings typical of the Roger Wagner Chorale, since they are evidently an aspect of our American culture but the hymns would be better if they were presented with less fuss.

LAND OF MY FATHERS (fourteen hymns, songs and choruses); Morriston Orpheus Male Choir; Ivor E. Sims (conductor); London PS 107 (stereo).

This reviewer confesses that he requested this record because he is extremely fond of the tune ABERYSTWYTH and wanted to hear its surging minor lines set forth by men of the country that produced it, Wales. He was not disappointed for two

stanzas of ABERYSTWYTH are sung here in Welsh, majestically, powerfully, beautifully. The choir that performs this tune and thirteen others is a kind of reminiscence of the nineteenth century Male Voice Competitions at Eisteddfodau which helped to make Welshmen famous for their singing. This recording was made at Soar Chapel, Morriston, South Wales. Some of the pieces are accompanied by a big romantic organ and both voices and instrument sound wonderfully rich. There are two choral quirks: sometimes the entrances are strikingly lacking in unanimity and occasionally a first attack is considerably blurred in pitch; but there is never any flattening and the chords once established are always in deeply satisfying good tune. Most pleasing is the fact that the singers always sound like men. If the tenor part is high, it is belted out with a big masculine tone, and the lower voices can always match its rich power. The program begins with the Welsh National Hymn, "Land of my fathers," sung in English and closes with the same piece, "Hen wlad fy nhadau," sung in Welsh. The other pieces are "Song of the Jolly Roger" (an unaccompanied sea chanty), "Tydi a roddaist" (a lyrical composed piece), "Ar lan loddonen ddofn" (a strong melody in minor mode), "Rock of Cader Idris," "All thro' the night," "We'll keep a welcome" (trite composed song), "God bless the Prince of Wales," "Aberystwyth," Brahms' "Lullaby," Verdi's "Chorus of Hebrew Slaves," "Deus salutis" and "The long day closes."

SING HYMNS WITH THE JOHNSON FAMILY SINGERS (17 hymns); Jesse, Lydia, Kenneth, Betty, Jim and Bob Johnson; Victor LPM-21-26.

Though this collection hovers on the edge of the gospel tradition, it presents its contents straightforwardly and sincerely and bids the listener to join in, singing from one of the handsomest little hymnals this reviewer has ever encountered. The hymns are photo-offset from a clear and attractive manuscript, and each is set off by attractive modern prints in golden brown ink. Only three designs are used but they appear to be more numerous by the use of mirror images and certain small changes in format. The singers have attractive voices and sing to the accompaniment of piano or electric organ, to which I suspect the recording engineers have added an aura of *ersatz* echo. The contents of the collection: "Stand up, stand up, for Jesus," "What a friend we have in Jesus," "Softly and tenderly Jesus is calling," "Crown Him with many crowns," "I love to tell the story," "Rock of ages, cleft for me," "He leadeth me," "Now the day is over," "Holy, holy, holy," "Jesus, keep me near the cross," "Shall we gather at the river," "Blest be the tie that binds," "I am Thine, O Lord," "Tell me the old, old story," "Just as I am, without one plea" and "God be with you till we meet again."

HOUSE OF THE LORD (four hymns, one spiritual, seven religious pieces); The Roger Wagner Chorale; Capitol P8365

Choral effects somewhat too sumptuous and orchestral effects somewhat too colorful and emotional mark most of the works in this album. The hymns presented are "Enite! Enite!" (Greek Orthodox), "A mighty fortress is our God," "O God, our help in ages past" and "We gather together to ask the Lord's blessing."

GREAT PROTESTANT HYMNS (21 hymn tunes); Virgil Fox (organ at Riverside Church, New York, N.Y.; Victor LM-2099.

The hymn tunes presented here are AURELIA, ST. CATHARINE, MORECAMBE, CORONATION, STUTTGART, CRUSADER'S HYMN, ST. ANNE, TOPLADY, HYFRYDOL, PILOT, MELITA, HANOVER, MARION, HAMBURG, OLIVET, AUSTRIA, EVENTIDE, EIN' FESTE BURG, DUKE STREET, ELLERS, and NATIONAL HYMN. Mr. Fox stamps them all with his distinctive personality by adding to them characteristic organ figurations and descants, by treating the rhythms with expressive but not undue flexibility, and by utilizing registrations as varied as an organ builder could possibly make available. Thus we hear a state trumpet and other gigantic reeds in ST. ANNE, strings and tremulants in PILOT, pure octave pitches in OLIVET, and utterly everything in NATIONAL HYMN, including determined but unconvincing chromaticisms and a diminuendo to nothing whatever. Mr. Fox has chosen his hymns well. All styles are represented and he has fitted them well together. He will be criticized, of course, for his irre-

pressible flamboyancy but his playing here is compelling, and one cannot find a more representative collection of hymns in this medium or in any other. Hymns are, of course, congregational music, not organ music. In spite of this possible contradiction, I recommend this record highly.

STANDIN' IN THE NEED OF PRAYER
(10 spirituals); Jerome Hines
(bass), Skitch Henderson (con-
ductor of small orchestra); Victor
LPM-2047

This is a most moving recording. The artistry of Mr. Hines and the beauty and power of his voice are excellently reproduced. Mr. Henderson's orchestral arrangements are attractive, effective and modest to the point of self-consciousness. Their main purpose is to set off Mr. Hines's magnificent voice, and this they do very well, though their occasional excursions without him show thoughtful and sensitive preparation, classical in outlook. Prefaced by the singularly appropriate quotation from the second chapter of Exodus, "I have been a stranger in a strange land," the recording offers "Go down, Moses," "The blind man stood on the road and cried," "Steal away to Jesus," "I couldn't hear nobody pray," "Crucifixion," "Down to the river," "Listen to the lambs," "It's me, O Lord," "Swing low, sweet chariot" and "There's no hidin' place down there." Perhaps the most commendable quality of the whole record is its utter lack of glossy pretentiousness. Recommended.

THE HYMN REPORTER

To The Editor

It may be of interest to those who read Grace Brunton's article on Reginald Heber *THE HYMN*, April, 1960), to learn that the original hand-written corrected manuscript of Heber's prize poem *Palestine* is still in existence. It found its way eventually into the Library of the University of Madrid, and when the late Alexander Weddell, a Virginian, finished his term of office as United States Ambassador to Spain, this original manuscript in Heber's own handwriting was presented to him by the Spanish government in sincere appreciation for the services he rendered during his term of duty there. Mr. Weddell, prior to his accidental death some years ago, loaned me this valuable original manuscript, and I made from it, a typewritten copy of Heber's majestic poem, transcribing it into the English of our day. The manuscript, I believe, is now in the Weddell museum in Richmond, Virginia, and may be on display for interested hymnologists and historians. The poem still reads majestically even after the passing of a century and a half, and should be found in some of our anthologies, although possibly its length had made that impossible in past years.

—ERNEST K. EMURIAN

Letters from Rev. Leslie H. Bunn and Miss Grace Brunton, give details of the Annual Meeting of The Hymn Society of Great Britain and Ireland, held at Cambridge, England, July 12-14. Miss Brunton re-

ports that "Dr. Eric Routley came from Edinburgh and gave us a brilliant and stimulating address on 'Whither Hymnody? Forward from Wesley.'—'An Act of Praise' was held at Emmanuel Congregational Church. The Reverend L. H. Bunn gave us interesting details about the hymns and Peter Cutts, A.R.C.M., Clare College, played the organ. Among the ten hymns, we sang 'God is our King: He reigns alone,' in memory of the author, Canon G. W. Briggs, who died last December; 'Jesus, thy robe of righteousness' was chosen to commemorate the bi-centenary of Zinzendorf's death." Mr. Bunn speaks of Canon Boston's address on July 13. "Canon Boston's exposition of church instruments of 150 years ago in Norfolk was fascinating, as he played for us an old barrel-organ with seven tunes, and other wind instruments, including a serpent!"

The Hymn-Playing Classes of Columbia Drive Baptist Church, Decatur, Georgia, have been continued this year, with twenty-six boys and girls. Mrs. Clayton Perry, Church Pianist, conducts the work. If you are interested in further information concerning this work, please contact Mr. Eugene Knotts, Minister of Music, 862 Columbia Drive, Decatur, Georgia.

The National Association of Schools of Music admitted to membership eight new Schools of Music at its thirty-fifth annual meeting in Detroit, Michigan, November 27-28 1959, bringing the total NASM membership to 251 conservatories, colleges and universities.

A joint committee from the NASM and the American Association of University Women had discussed the relationship between these two organizations which indicated a common philosophy that in present day society the music specialist must not only be proficient in the techniques of his field but must be able to operate as a "total man" in the society of which he is a member.

In his address, "Music in the Atomic Age," Dr. Howard Hanson, Director of the Eastman School of Music, told the convention, "I believe the humanities in general and the creative arts in particular are in grave danger in America today, at a time when they are more desperately needed than perhaps any time in our history."

—NASM PUBLIC RELATIONS
COMMITTEE

CORRECTIONS

THE HYMN, July, 1960, p. 93. The price of subscription to the *English Bulletin* is \$1.50 and not \$1.25 as here stated. Will those who have already responded to this notice, kindly remit the additional 25 cents to Miss Edith Holden, Rock Ridge, Greenwich, Conn., so that their subscriptions may be forwarded.

THE HYMN, April, 1960, p. 42. The words "he wrote to his wife" should read, "wrote his wife."

Why not invite a friend to join
The Hymn Society of America?

REVIEWS

Music and Worship in the Church,
Austin C. Lovelace and William
C. Rice. Abingdon Press, New
York, 1960. 220 pp. \$4.00.

The authors have set an ambitious and a worthy goal, for the jacket boldly states, "The complete resource for musician, minister, and layman."

Fortunately, the authors have not chosen to side-step the real issue implied in the title, but have taken the much more difficult path and met the "obstacle" head-on: that of relating the arts and the *act* of worship itself to the very mystery of life. While the writers make no claim to being theologians themselves, such insight can only be born out of a deep spiritual conviction and an active "doing something about it." Anyone who has come to grips with the problem of relating experiences which are felt in the emotions in words knows full well the difficulties encountered. It is one thing to try to do this in the classroom where there is the personal contact between teacher and student, and it is quite another thing to do it in the very impersonal presentation required in writing a book. Why? In part, it is because the reader may not influence the teacher (or writer) in his presentation as students may do in the classroom. The writers must try to predict the reception and, through calculation, prepare their work for the reader so that its impact cannot misfire. Although it is one thing to do this for a specific group of readers, it is infinitely more involved to do it for

a broad audience including "musician, minister, and layman."

Or, perhaps, there is no such attempt, here, to calculate so specifically the reader and his whims and fancies as suggested. While we encounter criticism of the state of music and church music in the contemporary church, this certainly does not comprise an harangue on the subject. Could it be, then, that this book was written almost as an overflow of the religious worshiping experience of the writers? Evidence in the writing, the content, the presentation would suggest the latter.

Of the 220 pages, 28 pages are devoted to an excellent glossary with acknowledgement of sources used, an extensive bibliography of standard works and contemporary publications, and a detailed index. The bibliography contains nearly 200 listings under sub-divisions entitled: Church Music—History and General, Music in Christian Education, The Organist, Choir Director and Choir Training, Ministers, Music Committee, Choir's Music, Soloist, and Hymnody. As one studies the bibliography and is about to conclude that a certain important work was omitted, he'll probably find it listed under a different sub-division than the one first consulted—such is the comprehensiveness of the listings.

There are twelve chapters entitled: Worship and Music, The Minister, The Music Committee, The Director, The Organist, The Adult Choir, Children's and Youth Choirs, The Choir's Music, The Soloist, The Congregation, Music in Christian Education, and The Wor-

ship Committee. Such are the features of the book which purports to be the "complete resource" for such a vast and diversified audience.

In addition to the authors' own views, they have freely drawn upon the writings of others and interwoven the whole into a reading experience for any who may be fortunate enough to spend time with the book. There are many "how to do it's" included, but if you are seeking a purpose in it all, a genuine answer to the *why*, you may not find an entirely ready-made answer but you will find much stimulation for drawing forth answers from within yourself.

—RICHARD W. LITTERST

Youth Worship and Sing, A Complete Youth Hymnal for the Sunday School, Junior and Children's Church, All Youth Meetings, Christian Day Schools, Bible Clubs, and the Home. Hope Publishing Company, Chicago, Ill. 1959.

The preface to this hymnal gives a fine statement of purpose for those who wish to use this publication in their church school situations. The Hope Publishing Company (editors not indicated) states that it "... is planned to meet the needs of all the youth from ages 6 through 17 in the church, the school and the home." A topical index and first-line index are the only ones included in the back of the book, with composers and authors glaringly omitted. However, sample worship-service outlines for primary, junior, intermediate and senior programs are given.

This hymnal is obviously slanted toward the evangelical church and gives small shrift to those denominations who are trying to improve the quality of hymns in modern-day hymnals. While a few of the "tried and true" good hymns are included (LOBE DEN HERREN, ST. ANNE, EIN' FESTE BURG), the very great majority are the gospel-type songs with a distinct Rodeheaver flavor—e.g., "Praise Him, Praise Him," "God will take care of you," "Nothing but the blood," "In my heart there rings a melody," "I'll go where you want me to go," and others. Undoubtedly this hymnal will have appeal to some churches, but the day of the subjective hymn is on the wane, and *Youth Worship and Sing* contributes little to accelerate this trend.

—H. WINTHROP MARTIN

The Hymn and Congregational Singing, James R. Sydnor. John Knox Press, Richmond, Virginia, 1960, 192 pp., \$4.50.

When the editors of the *Presbyterian Outlook* invited James Rawlings Sydnor to prepare a series of brief articles on the general subject of hymns and hymn singing, they selected the man most qualified for the task in the light of his scholarly attainments and comprehensive understanding of the entire field of hymnody. Fortunately, Dr. Sydnor was prevailed upon to re-write the articles, expanding them appropriately into book form. The result is most helpful and effective.

The Hymn and Congregational Singing is an ideal text book for the seminary or college class room. It is equally helpful for the layman who

serves as Sunday School Superintendent or as a member of the church music committee. Within its pages may be found mention of just about every conceivable aspect of hymns from agogic accents to zeal in promoting better hymns for congregational use.

Dr. Sydnor's style is at times almost deceptively simple and yet it reflects his broad knowledge of church music as well as the history and practical methodology of hymns and hymn singing. The scholar will find a brief but complete bibliography of currently available hymnological source materials; the musician will find a sympathetic effort to suggest hymn tunes of merit in every instance; the choirmaster will find practical and workable suggestions for handling hymns as something more than a necessary evil.

Of great value to all readers is the list of basic hymns in Chapter 5. In it Dr. Sydnor reflects catholicity and common sense in an effort to provide a measure against which a minister or musician may check his own congregation's knowledge of the heart of Christian hymnody. Of course, there would be some differences of opinion regarding a handful of the hymns listed by someone from a denomination with an un-ecumenical hymnological history. On the whole, the list stands as one of Dr. Sydnor's great contributions to our own generation's appreciation of the past and its efforts to move forward to a better future in hymn use.

The study of Gospel Songs is neither condemnatory nor patronizing. As one with ample oppor-

tunity through the years to become embittered over the straitened ways of those whose hymnic diet by choice consists largely of a watered-down variety of Gospel Songs, the author maintains a thoroughly sensible approach to the subject at all times. He is neither apologetic nor is he over-sophisticated in his analysis of the history of and the present use of Gospel Songs.

In Chapter 9, under the subject "Playing of Hymns," Dr. Sydnor offers excellent suggestions on a number of minute but important considerations facing the pianist or the organist who honestly cares about good hymn playing. Among the subjects covered are: key, touch, breath, amens, electronic organs, varied accompaniments.

The suggestions in Chapter 10 for the use of hymns by choirs and for the importance of leadership from the choir for better participation within the congregation are good for any denomination and any church, from a Salvation Army Citadel to a Cathedral. The list of suggested hymn anthems is another "basic" list, and for the enterprising choirmaster who desires to expand this portion of his choral repertoire, the reviewer would also suggest study of the lists printed in *THE HYMN* from time to time, suggested by Edward H. Johe.

In this reviewer's opinion the only disappointment worth mentioning is the brevity of Chapter 12, on the devotional use of hymns. It is too short. One wishes that Dr. Sydnor had been willing to expand it considerably as he undoubtedly has much more to say on the sub-

ject. Supplemental to it is Morgan Phelps Noyes' "Hymns as Aids to Devotion," *THE HYMN*, Vol. 5 (1954), pp. 5-12.

Recognizing the immense strides in religious education and the intelligent use of hymns in the church school, Chapter 14 presents basic lists of hymns suggested for departments, promoting what the reviewer has advocated for many years, the use of the church hymnal throughout the Church School rather than the introduction of numerous graded books.

The Hymn Society of America receives good publicity in Chapter 17 on Hymn Festivals and in Chapter 20 where the reader will find a well-wrought outline of the work of the Society and its importance.

The subject of hymnal indexes is well handled by Dr. Sydnor, but unfortunately, there is no index provided for this book. Helpful notes are appended to the end of the manuscript, avoiding footnotes, but the absence of an index may hamper some readers. The utterly logical outline of the material from the first page helps to overcome this minor defect.

Dr. Sydnor has done a valuable service to us all by writing this book. *The Hymn and Congregational Singing* is worthy to take its place in the small number of contemporary standard reference books in the field of hymnody.

—GEORGE L. KNIGHT

On a Wide Circuit

W. W. REID

"She Just Likes to Sing"

The pre-Christmas party was in a festive mood, and hymns and non-hymnal songs of the season were the order of the evening. Someone started to sing:

"I'm dreaming of a white
Christmas,
Just like the ones I used to
know. . . ."

And I noticed that my seven-year-old friend was the most enthusiastic singer; she just "let go," and gave it everything she had—and it was good! But I got to wondering: Had there been a *white Christmas* anywhere she and I had been these seven years—one she "used to know?" . . . I asked her father. "No," he laughed, "she has never seen a white Christmas; she just likes to sing!"

Then it came to me that here was a perfect example of what we all too readily do when we sing our hymns in church: we like to sing; we like certain music—"catchy" sometimes, "classical" sometimes; but we pay little or no attention to the thought the writer of the words tried to convey. My little friend would have enjoyed singing about a "green rabbit," or a "blue Sabbath," just about as well as a "white Christmas"—if it had as intriguing a tune. And, I fear, we often care as little about the meaning, or the theology, or the educational values, or the spiritual values, in the hymns: we just "like to sing something we 'know.'"

(Reprinted by permission)

The Hymn

VOLUME II, 1960

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